



Topeka is to get the road company appearing in Edwin Milton Royle's four-act play, "The Squaw Man," which has been declared to be one of the real sensations of the past few years. As the title indicates, the story has to do with the life of the west, where, when a white man takes an Indian woman for his bride, he becomes in local parlance, "a squaw man." In this particular instance, the squaw man is an Englishman, and the play opens in that country. There the audience is introduced to the hero, and his relatives, among them the Earl of Kerhill, who is the head of his family. To save the earl from punishment for embezzlement of regimental funds, and the earl's wife, whom he loves, from disgrace, the hero allows the suspicion of the crime to rest upon himself, and disappears.

The audience next finds the hero, now known as "Jim Carston," in the role of a cattle ranchman in Wyoming. The scene is the Lone Horn saloon at Maverick, a cow town and water tank on the Union Pacific, and with all the usual appointments of bar and gambling tables. The earl and his wife, who are part of a large touring party, step off at the station, and Carston saves them from an unpleasant predicament. He is at first unrecognized, but the earl's wife penetrates his changed personality, and thanks him privately just as the train pulls out. The excitement attendant upon the departure of the train, Bash Hawkins, a desperado, who has a grievance against Carston, gets the drop upon him and is about to shoot him down in cold blood, when Nat-ur-itch, the daughter of Tab-y-wana, an Indian chief, shoots him from ambush. Carston, at first accused of the crime, but manages to prove his innocence, and the curtain drops with the Indian girl's revelation of herself as Nat-ur-itch.

In the next act, which shows Carston's ranch on the Green river, and is six years later, we find the earl, who has married the Indian girl and is in the possession of a son. News comes that the earl is dead, and that Carston is now the holder of the title. Feeling that he cannot desert his wife, he decides to renounce his claim to the title, and send the her of to England with the family lawyer, to be educated and prepared for the position he is to hold. The Indian mother tries to dissuade her husband from separating her from the child, and when she finds that her pleadings are of no avail, she wanders out to the desert, and shoots herself. The removal of this obstacle to the hero's happiness, brings the curtain to the hero.

Mr. Royle has made his hero one of those manly, good-looking, good-looking Englishmen, and the sympathy of the audience is inevitably attracted to him. Melodramatic as the story may sound, it is in fact a very clever, good, well constructed story of human emotions. Every effort has been made to give a production that will be favorably received by the best that has hitherto been put upon the stage. One of the many realistic touches is the use of the Indian language by the Indian chief, Tab-y-wana. Not one spoken word of English does this character utter, but, through the interpreter, who by the way is a full-blooded, the hero and a graduate of Carlisle, he carries on an extended conversation, speaking strictly and solely in the Indian language, and the use of much of the Indian language as it is used by this tribe.

COMING ATTRACTIONS.

At the Grand.
Tonight—Stetson's "Uncle Tom's Cabin."
New Year's day, Tuesday, January 1, matinee and night—Murray and Mack in "Around the Town."
Thursday, January 3—"The Squaw Man."
Friday, January 4—S. Miller Kent in "Raffles."
Saturday, January 5, matinee and night—"The Marriage of Kitty."
Sunday, January 6, matinee and night—"The Little Girl."
Tuesday, January 8—"It Happened in Nardland."

At the Novelty.
Polite vaudeville.

At the Oddity.
Loving pictures; illustrated songs.

At the Lyric.
Moving pictures; illustrated songs.

S. Miller Kent in evening dress will be one of the most interesting features of Joseph M. Galt's production of "Raffles, The Amateur Cracksmen." Mr. Kent, although essentially a romantic actor, has almost from the beginning of his career been recognized as one of the very few actors who could wear the conventional dress suit of society as if he had a right to. Not since its New York run (where, by the way, it remained over 200 nights, the record for the year in the metropolis) has there been such a genuine dramatic success as the sensational Horning-Presby drama. Mr. Kent's name is most closely identified with the romantic and classical drama, demanding the doublet and hose, the plumed hat, the cloak and the rapier, although for the past year he has been appearing in a few of the highest class vaudeville theaters in a sketch called "Dorothy," in which his success was pronounced.

Murray & Mack and their big, new show will come New Year's day. They are old time favorites here, and are appearing this year in a merry musical which entitled "Around the Town." The piece abounds with catchy music, bright lines and is well staged and equally as well costumed. The co-stars have not reserved the center of the stage for themselves, but have surrounded themselves with a company of clever players who ably assist them, hand over the fun which comes thick and fast.

Miss Gladys Van is a captivating songstress who sings bright songs while she is ably assisted by Miss Gertrude Rutledge.

One of the comedy complications in "The Time, the Place and the Girl,"

that is to be seen in Topeka in the near future, is formed when all the principal characters find themselves marooned in a sanitarium or "rest cure," by order of the quarantine authorities. They organize a commonwealth with the members as governor and much fun is inspired by the incident. The plot, which is developed by his rollicking subjects. The possibilities of this situation include the spirited secession from the governor's rule by the young woman whom he desires to marry.

Max Figman and a competent company are announced for Topeka in "The Man on the Box." Harold McGrath wrote the book, Grace Livingston Furness wrote the comedy from it, and the play ran for three hundred performances in New York City. It is genuine comedy without horse play or buffoonery, and is thoroughly enjoyable.

Maude Peely will come to Topeka as a star some time in the near future.

At Kansas City the Coming Week.
Shubert—All week—Mary Manner in "Glorious Betsy."
Willis Wood—All week—Francis Wilson in "The Mountain Climber."
Grand—All week—"It Happened in Nardland."

The admirers of Mary Manner are rejoicing over the coming of this charming actress in her new play "Glorious Betsy" to the Sam S. Shubert theater for the week beginning next Monday evening. This play, which is described as a romantic comedy, was written especially for Miss Manner by Rida Johnson Young, already more than favorably known as the author of "Brown of Harvard" and other successful comedies. As has always been her custom, Miss Manner has carried the French comedy to the most capable company, and it goes, as a matter of record, that the production of "Glorious Betsy" in the other respect is all that can be desired. The story of "Glorious Betsy" is founded on the love and courtship of Betsy Patterson, the Baltimore belle, which resulted in her marriage to Jerome Bonaparte, brother of the French emperor. Miss Manner is under the management of Sam S. and Lee Shubert.

"The Mountain Climber," which Francis Wilson will present at the Willis Wood one week, beginning December 31, with New Year's and Saturday matinees, is from the German and is by the authors of that clever farce, "Are You a Mason?" and it is said that in this clever piece they have outdone the humor of their first effort. The play tells a highly interesting, amusing story, with situations and complications cleverly conceived and carried out. In the new comedy Mr. Wilson has one of the best roles of his stage career, and Charles Frohman has provided splendid costumes for the excellent company. The cast, among others, includes the well known comedienne, Miss May Robson.

One of the most widely discussed musical comedies of the past decade is "It Happened in Nardland," Victor Herbert's newest musical offering which will be at the Grand opera house New Year's week, beginning with matinee Sunday, December 30. This delightful production will be given by a company composed of principals of the highest class. The New Fields Theater company which is playing "It Happened in Nardland" this season is a guarantee of merit. The production was staged by Julian Mitchell and all of the musical numbers were rehearsed by Victor Herbert. There are twenty-five changes of costumes made at every performance by the chorus. A special matinee in addition to the regular matinees will be given New Year's day.

Plays Running at Chicago Theaters.
Frank Moulin is meeting with extraordinary success in "The Grand Mogul," a new piece created at the Colonial theater.
Frital Schiefel continues at the Illinois in "Mile Modiste." Ethel Barrymore succeeds her at this house early in January.

James Hackett closes his Chicago engagement at the Grand opera house tomorrow night. He will be followed by Oris Skinner who will present his new piece "The Duel" for several weeks.

"The Social White" that took New York by storm, begins a several weeks engagement at the Garrick.

"The Flower Girl" still continues at the Studebaker.

Henrietta Crooman closes her engagement at Powers tonight. William Gillette begins an engagement at the same house in his new play "William Gillette."

Monday evening, Marie Doro is with Mr. Gillette.
"The Time, the Place and the Girl" continues at the LaSalle.
Plays at New York City.
John Drew, in "His House in Order," and James Neil's production, "The Eight Eternal," have vacated the Empire and Majestic theaters at New York city, while "Madam Butterfly" has left the Garden. To these places have moved two old friends, "Peter Pan" and "Brown of Harvard," as well as a new one, "The Student King." This leaves the list of Broadway attractions as follows:
Academy of Music—Wright Lorimer in "The Shepherd King."
Astor—The Daughters of Men.
Charles Klein's latest.
Belasco—The Rose of the Rancho, the newest Belasco success, with Frances Starr, a new and delightful personality.
Brooklyn—Anna Held and a bevy of chorus girls in "The Parisian Model," a sprightly and startling musical comedy.
Brooklyn—James T. Powers in "The Blue Moon," a musical comedy from England.
Circle—Wine, Woman and Song, with Alex. Carr and Bonita. It is enjoying extraordinary success.
Criterion—Hattie Williams, Tom Wise, James Blakeley, and a clever company of girls and men in "The Little Cheryl," a dainty musical play.
Daly's—The Belle of Mayfair, a musical comedy with a number of clever people and a lot of excellent songs.
Empire—Maude Adams in "Peter Pan," back for another season.
Herald Square—Lew Fields, Peter F. Casey, and others in "The Great Divide," a new and burlesque of "The Great Divide."
Hackett—Rose Stahl in "The Chorus Lady," See It.
Hippodrome—Pioneer Days and "Neptune's Daughter." A new and great show.
Hudson—Henry Arthur Jones' play, "The Hypocrites." A fine piece of dramatic work. Well worth seeing.
Irving—Place—The Conried company in repertory.
Lyceum—The Lion and the Mouse, still one of the biggest successes in town.
Madison Square—Carlotta Nilsson in "The Three of Us." Worth seeing.
Majestic—Henry Woodruff in "Brown of Harvard."
New Amsterdam—Richard Carle in "The Spring Chicken," a musical comedy success. Last week.
New York—Lew Dockstader's Minstrel for a short engagement.
Princess—Margaret Anglin and Henry Miller in "The Great Divide," a great play. By all means see it.
Savoy—The Man of the Hour, a strong play and a strong company.
Wallack's—Sam Bernard in "The Rich Man, Hoggendelmer," a new musical comedy.

Sermons in the New Plays.
Henry Arthur Jones' "The Hypocrites" preaches against hypocrisy and conventional morality.
Mr. Pinero's "His House in Order" shows the glory of renunciation and the shame of Pharisism.
Mr. Sutro's "The Walls of Jericho" preaches against selfish indolence and its attendant evils in society.
Mr. Fitch's "The Truth" tells the penalty of lying.
Mr. Broadhurst's "The Man of the Hour" calls attention to "graft" in politics.
Mr. Klein's "The Daughters of Men" endeavors to throw light on the conflict of labor and capital.
William Vaughn Moody's "The Great Divide" illustrates the regeneration of an evil man through love for a good woman.
Landon Mitchell's "The New York Idea" exposes the American divorce habit.

Lillian Hudson, Epigrammatist.
Lillian Hudson, the "Etterella" of "The Rose of the Alhambra," is a cynic and an epigrammatist, says her publicity promoter, and to prove it he cites the following bon mots:
"Poverty and contagious disease are the only barriers that prevent a man entering the society of today."
"Society forgives the man who stammers when he arises from the dinner table but will not tolerate him who drinks his champagne from a burgundy glass."
"The average pass fend does not care to own the theaters he haunts. He simply desired the same privileges as the proprietors."

When Lackaye Becomes Cautious.
A Washington paper says: Washington can console itself for the harsh words which William Lackaye spoke on the last night of his last engagement in this city. It will be recalled that the native-born actor threatened to remain away from the Capital City until he earned so much money in towns that appreciated him he wouldn't mind treating himself to the luxury of a return engagement. We have covered under that rebuke in silence for the better part of a year. Now comes the glad news that Buffalo has received a tongue-lashing, compared to which

those unkind remarks handed to us become lavish compliments. "I shall never return to Buffalo," he told a few inhabitants of the City of the West, who chanced to be in the Star theater the other night, "unless I am in the custody of a deputy sheriff. Even then, unless I may save my skin from the worst. Aias, poor Buffalo!"

Paul Gilmore in "At Yale."
Paul Gilmore seems to be meeting with better success than ever before this year, appearing in his new play "At Yale."
The Charleston Courier says: "Again has Paul Gilmore secured a distinct triumph over Charlestonians and demonstrated his right to head a company. With his talented self in the chief role, assisted by 20 clever associates, Mr. Gilmore delighted large audiences, at the Academy of Music on Saturday afternoon and evening in his congenial role of a college life, introducing pleasing incidents and giving an interesting tale. One touch of melodrama is seen when the messenger boy cuts the hero free in the boathouse. At the end of the second act, Mr. Gilmore was forced to respond to a speech, denouncing the moral causes none to ponder over what is meant by the author; it is a straight story of college life, introducing pleasing incidents and giving an interesting tale. One touch of melodrama is seen when the messenger boy cuts the hero free in the boathouse. 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